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PROGRESSIONS



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# CROSSROADS

## 2001

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To our readers:

Thank you to everyone who has supported our efforts to make this magazine a success. We would like to specifically thank our advertisers and patrons.

Through the Spring 2001 semester we have learned a great deal about creating a magazine and it is with great pride that we present to you this year's edition of *Crossroads*. This year's theme is progressions. We hope you will find the stories contained herein both interesting and informative.

Sincerely,  
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# You're Not From Around Here, Are You?

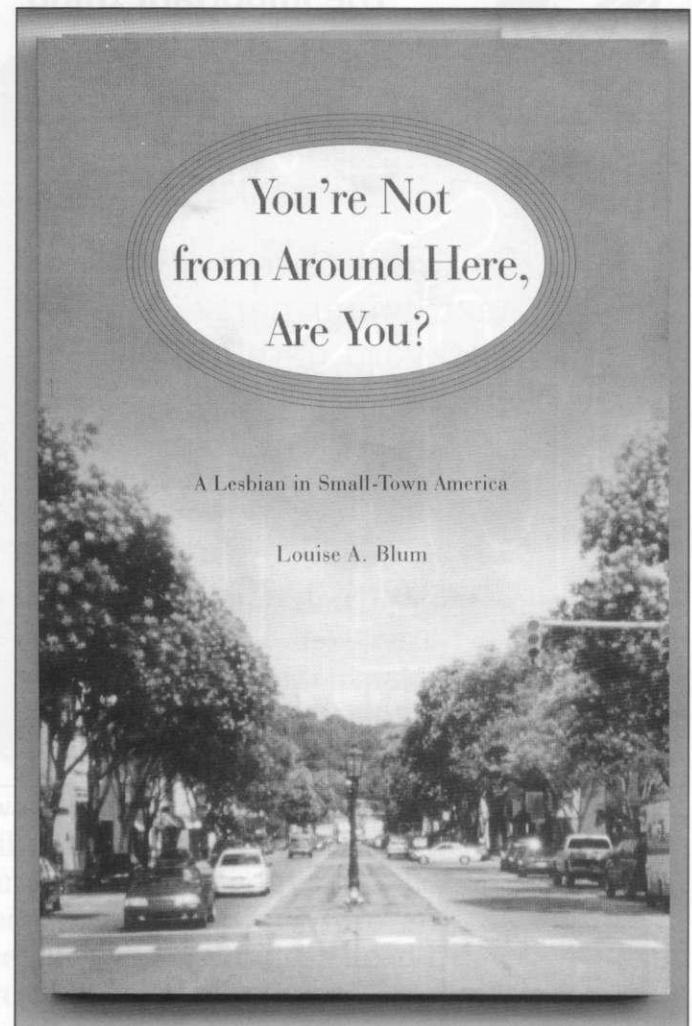
By Joseph King

Put together 20 million frozen sperm, two funny women, and one impoverished stretch of Appalachia and what do you get? The jacket notes for *You're Not From Around Here, Are You?* by Louise A. Blum, call it a "wise and celebratory tale." Blum, better known around the Mansfield University campus as Professor Louise Sullivan-Blum, is author of the critically acclaimed novel, *Amnesty*. She now uses her "razor wit and deft precision to tell the story of her own life."

In *You're Not From Around Here, Are You?*, Professor Blum has written a sensitive and intensely personal story of her life in a small Pennsylvania town, her experiences forming a long-term relationship, and making the decision to conceive and raise a child in a non-traditional family.

*You're Not From Around Here...* is Professor Sullivan-Blum's second published book, and her first nonfiction work. Her first, the novel *Amnesty*, was published in 1995 and also focuses on life in small town Pennsylvania.

Professor Blum came to Mansfield University in 1989, after one year of teaching creative writing at the University of Nebraska at Lincoln, with the intention of spending two years here before moving on to a less rural area. Luckily for the students of Mansfield, she was offered a tenure-track position and made the decision to stay. She now teaches composition classes and several creative-writing classes. In the fall 2001 semester she will teach a memoir writing class.



Professor Blum said she discovered her writer within at birth. "I think I have always written. My mother had this game where I would name three things, and she would tell me a story using those three things. Eventually, when I was about three, she began to name the three things, and I would tell her a story." Professor Blum said, "I remember, in the first grade, when I first learned to write, with little block letters, it just seemed like the whole world opened up."

While *Amnesty*, a novel about a college professor in a small Pennsylvania town, coming to grips with both her past and future, took about 11 years to write and publish, *You're Not From Around Here,*

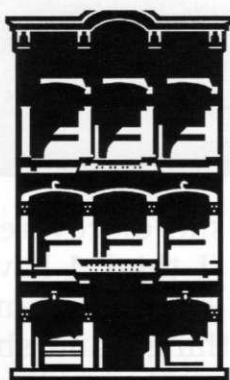


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*Are You*, a memoir of her life since she and her partner decided to conceive and raise a child, took only about six years to complete and publish. Professor Blum said that the writing of both books was similar in practice, yet different in the execution: "Fictional characters develop over time, where as this book is a memoir, so the people are real. I didn't have to think: 'OK, what's the hook, what is going to happen to this character?' I did create some composite characters, but for the most part, the people were actually people as I saw them. Writing this book was, in a way, easier because I had all the facts in front of me."

Of the transition from *Amnesty* to *You're Not From Around Here...* Professor Blum states " I think the progression is that I've grown up; I feel there is a maturity (that comes with) becoming a parent and someone's partner and spouse, and I've become a published writer... So when I read *Amnesty* now I think: 'Ah! That woman was so lonely!' and I'm so glad, if I ever was that woman, that I'm not anymore."

Professor Blum reflects on her dual careers as an author and an educator, she says "I do see them as connected. I have a quote here from Hari Dass: 'Teach in order to learn,' and that's how I see teaching, I learn from it. I grow as a person and as a writer. I write in class with my students. I see them as connected."

As you prepare for the progression into your summer break after a long spring semester, and start looking for something entertaining to read, try *You're Not From Around Here, Are You?* Not only will you be supporting one of Mansfield University's professors, you'll be reading a truly funny memoir as well. So read. Laugh. Make it a good summer. And for those of you returning in the fall, try one of Professor Blum's creative writing classes. Maybe in a few years, students will be reading your memoirs.



# 20 Years of MTV

By Denise Hurne

Since many of Mansfield University's students are part of Generation-X, most of them grew up with MTV, a major power, playing an important role in the evolution of entertainment, communication, and the way we see television today.

Launched on August 1, 1981, MTV was at first, a little station seen by a limited number of people. It was not the global empire it is today. It has taken massive amounts of veejays, innovative programming, new shows, the creation of the video music award, and of course a couple of animated troublemakers to become what MTV is today. Twenty years and countless controversial subjects later, it has become the staple of what makes up Generation-X.

Most people turn to the television as a way of overcoming boredom, and for many people, MTV is usually the first station tuned in to. With a varied schedule of programming, it offers something for everyone. However, it has not always been this way. When it first aired, MTV did not have the vast variety of shows it encompasses today. They had a limited number of videos and absolutely no television shows to offer to the public. More attention was brought to the channel when it appeared on the October 1982 cover of *People Magazine*. Two years later in September of 1984, Dan Aykroyd and Bette Midler were the hosts of the first annual MTV Video Music Awards, something many of the biggest names in Hollywood look forward to today. Adding to the channel's long list of achievements, the popular 1980's television show, *Miami Vice*, had a visual style that was inspired by MTV.

Soon, other music channels would be launched following in MTV's footsteps. VH1



was launched in January of 1985, a channel like its predecessor but a little more low-key and with a less edgy feel. Today, VH1 is still popular for viewers who enjoy videos of a softer nature with less head-banging beats or controversial rap lyrics.

One of the most outlandish programs on MTV today is *Spring Break*. This idea was broadcast for the first time in March of 1986 when the channel took its camera crews to Florida to show people what a good spring break was supposed to be like. Today, thousands of college students fight for camera time and even plan their vacations around the many activities planned by the MTV's producers.

1987 proved to be a successful year for the folks at MTV studios. Due to its overwhelming popularity, MTV was able to launch sister stations. The first one of which was introduced to the world in August of 1987 with the launch of MTV Europe. At this same time, *Club MTV* began. Hosted by Downtown Julie Brown, *Club MTV* was basically the new and improved 1980's version

of Solid Gold. The fall of 1987 gave birth to two more classic MTV shows, *The Week in Rock* and *Remote Control*, *The Week in Rock* was MTV's own news program. *The Week in Rock* recapped what happened in the world of music and aired interviews of the musicians of the moment. Also debuting was a popular game show, *Remote Control*. Hosted by Ken Ober, it was the first of many game shows to grace the television screens of MTV.

The fun continued in August of 1988 when a previously unrecognized genre of music earned a timeslot on the airwaves. *Yo! MTV Raps* emerged to be one of the most prevalent shows on the channel and kept its place in the ranks for several years. It is arguably the one show responsible for creating the amazing impact rap has had on the music world that is still happening today.

MTV also helped air a historical event. With the launch of another sister station in Berlin in November of 1989, executives at the channel had no idea that a historical event was about to take place soon after MTV

graced local airwaves. Just 48 hours after MTV Berlin began, the Berlin wall fell and MTV was able to capture an array of the footage.

*MTV Unplugged* was introduced to audiences in January of 1990. *Unplugged* featured some of the most popular artists of the time and invited them to play a small, acoustic venue of their favorite songs. The show was extremely popular and resulted in additional albums of the shows being put out by the artists. In November of 1990, MTV took a stand against Madonna when they refused to play her video for "Justify My Love," due to its overwhelming amount of questionable footage and suggestive lyrics. This is one of the most notorious videos to get the axe on the channel due to controversial material presented within the videos. A year later, in September of 1991, MTV Asia was launched.

Spring of 1992 saw the beginning of seven strangers put into a house to have their lives taped. *The Real World* began its run on MTV by introducing the cast of a stu-

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dio apartment in New York City. This innovative idea proved to be a smart one for MTV, as the show is still on the air today. A spin-off of the show came when *Road Rules* was introduced to audiences a few years later, with the same idea of the *Real World*, but promoting team work and self-exploration on a two-month-long ride in a Winnebago. The selection processes for the shows are long and involved and have even become its own annual show for MTV audiences to enjoy. The fall of 1992 was prominent in television history as *Beavis and Butthead* graced us with its annoying presence. The animated show was controversial for almost its entire run on MTV but definitely created a market for other adult-based cartoons such as *South Park*.

1992 was not all fun and games, as MTV proved when it became involved with the Presidential Election. That February saw MTV with their beginning coverage of the 1992 Presidential Campaign. Now the channel was proving its professionalism and was

slowly making a name for itself in the world of respected journalists. In June of that year, President Clinton appeared on what MTV called the "Choose or Lose" forum. "Choose or Lose" is a campaign designed with the hopes of drawing the MTV generation into the voting booth. The forum proved to be successful, as it is still thriving today and is unquestionably playing a role in the voting process of members of the younger generation of voters. MTV's coverage of the 1992 Presidential Elections came to an end with the airing of MTV Inaugural Ball in Washington, D.C.

As a new and powerful media outlet, MTV was able to launch its own production company, MTV productions, in the summer of 1993. That same year in the fall, MTV Latino was launched, adding itself to the long line of respected satellite stations around the world. In the fall of 1994, MTV Interactive was created to put its mark on the rapidly emerging world of high-tech computer inno-

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ventions. With the creation of this program, products for CD-ROMs, video games, and other interactive services were made available to those interested in moving forward to the new age of communication and entertainment. Following up on this concept, MTV launched a page on the Internet, allowing web surfers to learn about veejays, various artists, and the many shows the channel has created over time.

The summer of 1995 saw the creation of a new MTV as MTV2 was created. The difference between the two channels is significant, as the elder station broadcasts a variety of programs ranging from music videos to cartoons to *The Real World* while MTV2 is music videos 24 hours a day.

Although it has evolved, it continues to flourish, attracting more viewers with an array of music genres - from rock to rap to hip hop to Latin to reggae - appealing to the tastes of everybody with an interest in music.

Countless programs have come and gone, but the best of the best have remained. New shows such as *Cribs*, which takes viewers on a tour through the homes of the most popular musicians, *Daria*, an animated comedy narrating the life of a high school outcast, and *Fear*, a sort of documentary that dares people to visit haunted relics to decipher if are, in fact, supernatural phenomena out there, will continue to attract viewers to the channel allowing it to keep its place among the media elite. Artists owe much of their popularity to MTV thanks to shows like *Total Request Live*, which allow them to visit audiences in the Manhattan studio to promote an album or tour.

The creation of MTV has proved to play a major role in the entertainment, news, and music industries for the past 20 years. It has shaped an entire generation, began the careers of news anchors and new veejays, and created other networks watched all around the world.

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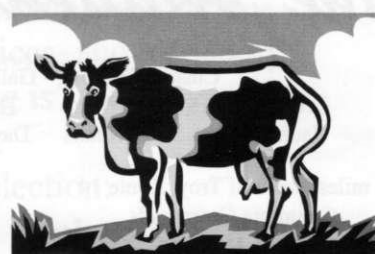
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# Recycling: Giving our Resources a Second Chance

By Maria Valenzano

**O**ur nation's natural resources are dwindling down to the bare minimum.

Recycling those resources aids the progression of our nation. Without it, we would be faced with landfills packed to capacity. According to Mansfield University Geology professor, Dr. Hobart King by the year 2050, use of water will exceed the flow of the Earth's rivers. Our country will not be able to sustain itself. Recycling is one of the keys to helping not only our nation but also the world in general. We need to start taking drastic measures if the human race wants to continue to live on this planet.

Recycling is a part of everyone's life whether or not they actually perform the task. Some communities across the United States make it mandatory for all residents to recycle. In the borough of Mansfield, every second and fourth Wednesday of the month, the streets are lined with blue bins or boxes that are filled with recyclable items.

Recycling is cost effective for the every day family. It could virtually eliminate most garbage by recycling and compost piles where available. This saves people money and also saves the environment.

According to the Pennsylvania Recycling homepage, over 1355 communities have now developed either curbside or drop off recycling programs, thanks to Act 101.

Act 101 is Pennsylvania's "Municipal Waste Planning, Recycling and Waste Reduction Act." The act states that all of Pennsylvania's larger municipalities are required to develop new waste management

The community of Mansfield has curbside recycling that is picked up the second and fourth Wednesday of every month. Households need to separate all of the recyclables. You can recycle the following items under these guidelines:

**Aluminum Cans-** Empty and rinse out the cans if necessary, crushing them is optional but it will save space.

**Glass and Bottles and Jars-** Separate by color; clear, brown and green. Remove all lids and rings, rinse well but the labels can stay on.

**Newspapers-** Bundle with string or place in a plastic/paper sack. Please don't mix shiny paper and keep dry.

**Steel or "Tin" Cans-** Rinse cans and secure the lids inside, labels can remain.

**#1 PET Plastic-** Look for the #1 symbol on the bottle, usually on the bottom. Remove the lid empty and rinse if necessary.

**#2 HDPE Plastic-** Look for the #2 symbol on the bottle, usually on the bottom. This includes milk jugs, laundry detergent bottles and other items. Remove all lids and rinse containers well.

**Corrugated Cardboard-** Simply flatten the boxes and keep them dry.

**Magazines-** Separate from catalogs and bundle and keep dry.

plans. The act also provides grants to help with inherent expenses.

The goals of the act are to simply reduce Pennsylvania's municipal wastes. Carly Townsend, a Mansfield University student and borough resident, comments on the recycling program in the community. She said, "They don't make it accessible enough because it is not demanded." Townsend is originally from New Jersey. In her home community there, it is mandatory to recycle, and violators will face a stiff penalty. "Think globally, act locally!" Townsend said recycling cuts back on pollution and over all



landfill usage. Jacob Trump, a Blossburg resident said, "There could be some changes in the recycling system, but over all it is pretty good. It's the person who recycles not the system."

Mansfield Borough Manager, Edward Grala said that in 1999 the borough recycled 193.2 tons of all recyclable materials combined. In the year 2000 the Borough recycled 213 tons. This eliminated 14 percent of garbage disposal for the community. The material recycled includes: Aluminum cans, glass bottles and jars, newspapers, steel or tin cans, #1 PET plastic, #2 HDPE plastic, corrugated cardboard and magazines.

Benefits of recycling in the Mansfield community include donations from the Northern Tier Solid Waste Authority. They will make a donation to the new borough swimming pool. Thanks to the voluntary community recycling, a new pool will create a nice place for residents to cool off on hot summer days.

There are several aluminum can recycling stations on the campus of Mansfield University and most of the dorms. The garbage cans have lids with holes just large enough for aluminum cans to fit in. All of these special recycling garbage cans have signs that say "Aluminum can recycling only." This is a great thing to have on campus. It shows that the University cares about recycling and is taking action to help reduce waste.

## **My problems trying to recycle**

When I moved into my first apartment, I received a letter in the mail stating when the days of recycling began. I did not have any containers to place my recyclables in so I went to the borough office and asked where I could get one. The lady I spoke to said she would check to see if there were any in the garage. But my luck was slim, and there were no bins around.

She took down my name and number and said she would phone me when some bins were located. It was approximately a month later when I returned to the borough office and asked if there were any bins around yet. I went through the same process, and they took my name down again. This was in October 1999. It was not until the summer 2000 that my roommate received a phone call informing her the containers were ready. She did not know what the lady was talking about. Eight months had passed since my second visit to the office.

I faced yet another problem when I moved into a different apartment. I did not know where to place my recycling when the time came. I phoned my landlord, and he told me to simply place it into the garbage dumpster. I was upset with his reply and decided that I would just leave it on the curb behind where I live.

It was not until February 5, 2001 when I finally received a recycling bin. I walked down to the borough offices and asked if there were any bins available. I was in luck, and I was handed my first official recycling bin. Needless to say I was pleased, and I proudly walked my bin home while people gave me funny looks for carrying it down Main Street.



# Mansfield Through the Hourglass of History

By Daniel W. Amidon

When venturing through the foothills of the Appalachian Mountains, one does notice that there exists a natural beauty and peacefulness of the area. Mansfield is no exception. A town which once seemed doomed from prosperity, Mansfield grew with a partnership to education. The town united with what is now Mansfield University and became more than just another farming enclave. According to Charles McDowell, author of *The First National Bank in Mansfield*, Mansfield was founded by Asa Mann in 1824. In thirty short years, the Mansfield Classical Seminary was established, being one of the earliest higher education facilities in Pennsylvania. This institution was later named the Mansfield State Normal School, then changed to the Mansfield State Teachers

College, Mansfield State College, and is currently Mansfield University.

Simon B. Elliott, author of *History of the Mansfield Normal School*, writes "In the year 1854 Mansfield might well have been, and probably was, considered the least important of all the villages located in the valley of the Tioga. Its chances for future prosperity could in no sense be looked on as promising." Upon noting this fact, Col. Joseph S. Hoard began to suggest that Mansfield could be home to a higher learning institution and thus began the path to establishing the aforementioned Seminary.

With Mansfield's newfound growth and importance, it attracted an ironworks to process iron ore discovered throughout Tioga County. There was a foundry built on East Main Street to utilize the pig iron for picture and window frames. Other industry included both a shawl factory and a cigar fac-



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tory. Tragedy was to strike Mansfield soon after the learning institution was built. According to George A. Retan, Ph. D., in his book, *History of Mansfield Borough*, the Mansfield Classical Seminary, being unpaid for since its conception, burned in April of 1857. This event stunned the community, but the people joined together to rebuild from the ashes and once again had their institution.

In 1873 a newspaper, the Mansfield Advertiser, was started by O. D. Goodenough. Goodenough had made a name for himself by starting a newspaper in the eastern community of Towanda. 1873 turned out to be a banner year in progress of Mansfield. In all 23 new buildings were erected including greenhouses, The Soldiers' Orphan School, and two buildings of present day Mansfield University, South Hall and Alumni Hall. The Soldiers' Orphan School was founded by Professor W. W. Allen, who served as principal of both the Orphan School and the State Normal School. He utilized students from the Normal School to teach the orphans, starting with 25 girls and 25 boys.

The Mansfield Fair, which was very important in uniting the community was first held in 1879, according to Chester Bailey, historian and author of *The Great Mansfield Fair and Other Related History*. This was held at Smythe Park, located by the present day Mansfield Elementary School. "Smythe Park was an island back then due to the Tioga River. There was also a sawmill near the old entrance, which was by Wellsboro Street. One had to cross a bridge to get to the park," said Bailey.

In May of 1889 another tragedy consumed the Mansfield community. "The biggest flood the river ever had (in recorded history) destroyed the river bridge and led to a wooden bridge being built from Main Street to the park," said Bailey, "The train tracks were also undermined, causing the next train that came through to have its engine fall into the river."


"In 1892 General Electric was going around the country to fairs to advertise electricity. They brought in a Dynamo via the railroad and transferred it to the park. They decided that the main attraction of the



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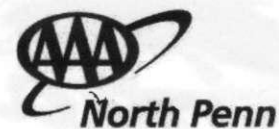
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Mansfield Fair that year would be a night football game," said Bailey, "Mansfield Normal School challenged the Wyalusing Seminary for the event and it ended in a tie after one half. They couldn't play the other half of the game because the lights began to grow dim." However this was the first night football game in history.

The years between 1893 to 1902 led to modernization of Mansfield according to Retan. Public water, sewer, and electricity were added to the community. Oddly enough, there was once again regression mixed in with these improvements. In December of 1901 there was a flood which caused considerable property damage. Two bridges along Corey Creek were washed out and the railroad bridge was replaced for fear that it would too wash out.

In 1910, the Mansfield Borough students were transferred to the present day Belknap Hall for instruction and taught by Normal School students. By 1920, with the falling of the agrarian lifestyle and the growth of industry, Mansfield changed from what it had been. According to Hugh W. Alger, author of *A Social and Educational Survey of Richmond Township Including Mansfield Borough, Tioga County, Pennsylvania*, the population of Mansfield dwindled to the point that most of the com-



A drawing of North Hall, circa 1900.

munity was directly involved with the college. This was attributed to the younger generation seeking their fortunes in the cities and leaving the remote enclaves of northern Pennsylvania for factory work instead of farming.

The present community thrives without the foundry or the railroad. The shawl and cigar factories have since shut down as well. The fair has been replaced by the 1890's festival, which still hosts a night football game every year in memory of the first night game. The Normal School has become Mansfield University, a proud member of the State System of Higher Education. Throughout these changes the community and the college have remained close to one another in a partnership that makes Mansfield what it is today.

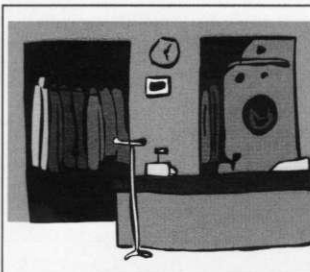


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# Progress: Fact or Fiction?

By Zenan Al-Shahrani

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It is easy to notice the changes no matter where you live. Changes in clothing, people, and seasons are typical from year to year. Growing up on a farm you come to notice all of the changes. Fluctuation in milk prices, the declining condition of barns and the aged face of the farmer are a few of the changes in the past half century. Farming is not an easy job; much of the work goes unnoticed. Farmers are constantly busy sowing their seeds, reaping their harvest or milking their cows. It is not a nine to five job, nor will it ever be.

To most farmers, farming is a way of life. One puts all of their time and energy into it and never receives a break. I interviewed Beverly Watson, my grandmother; she explains the whole situation well. She began by describing her childhood. She and her brothers and sisters started milking cows at the age of five. Her father did jobs outside of the farm in order to make ends meet. Most of the hard labor was done with the help of neighbors. They owned one tractor, but most of the work was done by horses. Beverly was married at the age of 18 and began the whole life over again. She and her husband, along with the help of her four children, built the ground up from nothing and milked about 70 cows. She said, "Farming is a very low paying way of life today. We keep our bills paid by raising all of the heifers and calves we can." Watson says she will probably continue farming. "It is not a bad way of life to raise children."

The past few years have seen more and more family farms going out of business; part of this is due to the poor milk prices, big business farms and the inability of the farmer to keep up with the maintenance of equipment. Individuals, family corporations, or family partnerships own the majority of farms. Statistics show that in 1880, the farm population of the United States was 22 million. Today the population is less than five million. In



1935, the number of farms in the United States peaked at 68 million. But now, 27.3 percent of Americans live in rural areas; only 1.9 percent of Americans live on farms (Pennsylvania Farm Bureau).

It has been said that the farmer has an obligation to feed the world. How can the farmer feed the world, when at times he can barely feed himself? A lot of work goes into making a farm run well. Unfortunately, as all farmers know, more money goes out than what comes in and most people do not consider all of the expenses. It costs a lot to maintain barns and equipment, animals, buy feed and seed, and to hire help, if necessary. Although the number of farms has decreased, the amount of work has not. Milk prices fluctuate making it difficult to count on a reliable income. In the 1980s, farmers were making around \$17.00 per hundred pounds of milk. Now they make \$13.32 per hundred pounds of milk. One gallon of milk is equal to about eight pounds. In the store, one gallon of milk sells for between \$2.25 and \$3.00 depending on where you buy it at.

Equipment prices are extremely expensive. A farmer can buy used, but if he does, the machinery may not be reliable. A 110 horsepower tractor costs \$60,000 new. Used prices vary considerably. There are many things that need to be considered when purchasing used equipment. Quality and brand are important to some farmers. It is possible to find cheap equipment, but it may not be in the best condition. Repairs are costly. It is better to buy new, but it is too costly for most people.

This is not all of the equipment that will be needed, but it gives you a rough idea of what to expect. Cheaper prices range from \$895 to \$50,000. Most farmers need at least three tractors. For example, during hay season you need one tractor to cut hay, another to bail hay, and another to run wagons. There is not enough money to sustain a lifestyle like this without the proper support.

Most farmers do not consider farming a hassle. It is a way of life. Half a century ago, that was the only choice. Today, there are more and more opportunities arising for the younger generation. Back then, most sons were expected to



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school education was almost unheard of. What is going to happen to the family farm?

There are certain programs available that will help preserve families' farmland. The Milky Way Farm, which is owned and operated by the Matthews family, is part of the Chester County Farmland Preservation program. By putting their farm into this program, it allows them to continue the family farm heritage. The Matthews sell pumpkins during October, offer hayrides, and they also give farm tours for children ages three to twelve. This program helps people who are unfamiliar with farm life get an idea of what life is like on a farm.

The future of farming is hanging in the balance. The younger generation wants nothing to do with farming. Some people have the desire to hang onto the family farm, while others want to get as far away as they possibly can. With declining milk prices the younger generation is encouraged to find a better way of living. There is really no answer as to what will happen to the family farm. It is hoped that someone will step up and take responsibility, but who can blame them for wanting a better way of life.

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# Music Censorship: Then and Now

By Brian Matteson

Whether or not you consider yourself to be a fan, it's difficult to argue that the Beatles rank among the most popular and influential rock acts of all time. The first image that enters my mind when I think of the Beatles is four mop-topped young men wearing snappy suits, stepping off an airplane to greet thousands of fans on their first visit to the United States. I'm willing to bet that your mental picture of the Beatles doesn't involve them being dressed in white smocks, covered with raw, bloody meat and surrounded by decapitated baby dolls. This disturbing image was supposed to be the original cover for the Beatles' *Yesterday and Today* album, released in 1966. Against the band's objections, Capitol Records recalled every copy of *Yesterday and Today* and replaced the now infamous "butcher" photo with a more conservative photo of the band. In order to cut expenses, Capitol Records glued the new cover on top of many of the recalled albums.

Since the origin of rock and roll, there have been several instances when freedom of speech has been pushed to the point to which extreme measures have been taken. On many occasions, the Federal Communications Commission (FCC) has stepped in to regulate what the public sees and hears from the music business. Radio stations have also played a large role in the censorship of music. The way music has been censored since the early 1960s has changed dramatically compared to what is accepted in today's music. Many of the songs we hear on the radio today would not have been put on the air in the past because of their questionable content.

According to the First Amendment of the Constitution of the United States of America, "Congress shall make no law respecting an establishment of religion, or prohibiting the free practice thereof; or abridging the freedom of speech, or of the press, or the right of the people peacefully to assemble, and to petition the government for a redress of grievance." The literal interpretation of the First Amendment clearly does not support censorship of music, yet the government has stepped in on many occasions to limit the actions and words of musicians since the birth of rock and roll.

When songs such as *Louie, Louie* by the Kingsmen, *I Can't Get No Satisfaction* by the Rolling Stones, and *Brown Eyed Girl* by Van Morrison, are heard on the radio today, we generally don't think of those songs as being explicit or controversial. Radio stations and politicians both made an attempt to ban all three songs from being played on the radio. The Kingsmen's hit song, *Louie, Louie* created controversy in

1964, due to the fact the lyrics could not be understood at any speed. Upon testing the song at different speeds, some people claimed to have heard references to date rape and the use of the "F" word repeatedly. The Kingsmen strongly denied these allegations. The Rolling Stones', *I Can't Get No Satisfaction* was banned from several radio stations because some people felt that the song has a pornographic and sexual nature. Van Morrison's *Brown Eyed Girl* was passed up by many radio programmers because they felt that the lyrics contained references to premarital sex and teenage pregnancy. Morrison responded by recording an alternative version of the song with more acceptable lyrics. Because of the United States' involvement in Vietnam in the late '60s and early '70s, songs



that had an anti-war theme, such as the Doors' *Unknown Soldier* were immediately banned by several radio stations.

It's hard to believe that songs such as *Puff The Magic Dragon* by Peter, Paul, and Mary, *Rocky Mountain High* by John Denver, and *Tonight's the Night* by Rod Stewart were considered too explicit for radio play. In May of 1971, the Federal Communications Commission published a list of popular rock songs that contain references to drugs. Both *Puff the Magic Dragon*, and *Rocky Mountain High* were among the many songs on the list. In 1976, several radio stations refused to play *Tonight's the Night*, by Rod Stewart until the lyric, "spread your wings and let me come inside" was edited from the song.

In the mid 1980s, musician Frank Zappa became an influential voice in the fight against the censorship of music. "If one wants to be a real artist in the United States today and comment on our culture, one

would be very far off the track if one did something delicate or sublime. This is not a noble, delicate, sublime country, Zappa wrote in 1988. Zappa and his followers believed sex, violence, and substance abuse were real factors of society, and if a musician cannot relate explicit information on these topics without being censored, then he or she may feel the need to hold something back. Many musicians have jumped into the fight against censorship. They believe censorship violates the right of free speech.

Nearing the end of the 1980s, the issue of freedom of speech was put to a most difficult test. When the rap group, 2 Live Crew, hit the music scene, it caused one of the biggest acts of music censorship in music history. Due to the sexually explicit album cover and explicit lyrics contained on the album *As Nasty As They Wanna Be*, 2 Live Crew found its sales restricted in Florida. Police even began arresting children under

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18 for purchasing the band's hit single, *Me So Horny*. In 1987 and 1988, several record store retailers were arrested for selling copies of 2 Live Crew's album. By the mid '90s, the music industry began to fight back by giving money to stores that sell music with explicit lyrics in an effort to protect the stores should they find themselves in legal trouble.

By the mid '90s, acts of music censorship steadily increased, but at the same time, what was considered to be explicit narrowed. Musicians' freedom of speech and expression has expanded greatly since the 1960s. Today, if a band were to release an album with a cover like the Beatles' original cover for *Yesterday and Today*, it would not receive a great deal of attention from the FCC. It's hard to imagine shock rocker Marilyn Manson or controversial rapper Eminem taking the stage on the Ed Sullivan Show, or even being played on the radio in the 1960s.



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Times have certainly changed since the producers of the Ed Sullivan Show would only allow Elvis Presley to be filmed from above the waist because the movement of his hips was considered "too hot for TV."

While Marilyn Manson has been put under the microscope and being partially blamed for the tragedy at Columbine High School, Eminem has experienced backlash from the gay and lesbian community because of lyrics that are considered by many to be homophobic. Krist Novoselic, the former bassist for the band Nirvana, said "Lawmakers shouldn't base their opinions on one example of tragedy. There are millions of children or young people in the United States who hear the same lyrics and aren't compelled to kill themselves or others." There is definitely evidence that music does have impact on some people. When Kurt Cobain, the former front man of Nirvana committed suicide, three youths in Canada committed suicide that same week in response to his death.

When media attention is drawn towards a music group or album, the pattern has been that the sales for that album increase to the point when censorship actually benefits musicians. Eminem's album, *The Marshall Mathers LP*, released in 2000, was No.1 on the *Billboard* charts for several weeks and is still selling at a rapid rate. Due to the broad interpretation of the first amendment, the right to fully censor, or ban certain music entirely will most likely never happen. It's hard to imagine song lyrics getting any more explicit than in the songs of Marilyn Manson or Eminem, but it is likely to happen simply because of the fact that controversy sells. It will be interesting to see how the FCC, along with record stores and radio stations will deal with the issue of music censorship in the future.

## *The Flashlight* shines towards the future

By Les Williams

Everyday, Mansfield University takes another turn at changing and aiding the students that walk its campus. In the Fall of 2000, students followed a maze of red tape just to get around campus. An annoyance, yes, but, it was all part of one theme: Progress.

Alumni Hall seemed to be closed forever, we had no cable, nor did we have the very precious access to the Internet when we arrived that fall. Belknap, Retan, and Straugh Auditorium will all be closed when we leave for the summer. Once again, construction crews will be everywhere on campus, to provide for the greater good of MU's students.

However, the campus itself wasn't the only entity that saw a change in it's complexion. Our treasured newspaper, *The Flashlight*, has grown by leaps and bounds in the last few semesters.

For many years, our paper was printed downtown at The Pennysaver. There was minimal color, saved for a few holiday editions that saw only the masthead trimmed in orange for Halloween. The paper was put together in an old fashion style, in a manual piece-by-piece lay out format. The format of the paper was on tabloid size paper, as opposed to the broadsheet of the average publication. Picture quality was very poor, and the faces of those in them we sometimes difficult to determine.

The paper lacked leadership. Former editorial board members allegedly cared very little about the paper, and it lack journalistic integrity. When I arrived in the fall of 1998, I saw the paper, and was very discouraged. I heard many people refer to it as "The Trashlight." Though some of the former editors left the paper for dead, a group of dedicated students stuck with the paper, and have worked hard to get the paper to not only a respectable newspaper, rather one where the students can turn if they need to find out what is going on in campus news.

The first monumental change came at the

end of the 1999-2000 academic year when, for the final issue, the paper was completely changed. A bolder mast head signaled a new era at the paper. Gone were the boring gray pages, replaced with lively colorful art.

The office of the paper changed as well. With the closing of Memorial Hall, all of the campus organizations found a home in the renovated Alumni Hall Student Center. The paper is no longer printed at *The Pennysaver*, rather moving its operation up to Corning, N.Y., home of *The Leader*.

*The Flashlight* is no longer tabloid size, black and white, and the pictures are numerous times better then it used to be. Keith Hickox, who took over the duties as the staff photographer in the Spring of 2001 was very impressed and wanted to be a part of *The Flashlight's* rebirth. "I knew there was going to be an opening for a photographer, and I really was interested with the ideas the Editors had for pictures." Also moving along with today's fast growing technology, *The Flashlight* has found its way onto the "Information Superhighway," the paper can be read anywhere in the world. By simply going to the Mansfield University home page, clicking on "current students" finally at the bottom of the page, *The Flashlight*.

With the continuing growth of *The Flashlight*, students will have a newspaper that they can not only enjoy reading, but be a part of. *The Flashlight* is not only for Communication majors, rather anybody that wants to contribute. Currently, there are Criminal Justice, Computer Science, and Business majors that work for the paper.





# Mansfield Means Music

By John Dawe

**M**ansfield has always been known for its outstanding music program. A model for many programs in the state of Pennsylvania, Mansfield has been noted as one of the foremost music programs of its type in the state. Many changes have occurred in the music program at Mansfield through the years.

The music program began in 1857 when the school was founded. Music was taught by one person, Ellen Seaver. Soon after, the curriculum for a certificate to teach music was developed. In 1871 and 1872, the State Normal Music Academy at Mansfield had 54 men and 61 women enrolled. A chorus, band and orchestra were formed. Tuition was \$90 a year.

In 1887, Hamlin E. Cogswell became the director of the music department.

Cogswell left to found the Indiana Normal Conservatory of Music and School of Fine Arts in Indiana, Pa. Cogswell's school was forged from the 'Mansfield Model.' Cogswell later became the chairperson for music in the National Education Association and a founder of the Music Educators Conference. The music department at Indiana University of Pennsylvania is partially housed in Cogswell Hall and the music library is called, The Cogswell Music Library.

Professor Cogswell returned to Mansfield in 1903 with a Masters of Music Degree from Syracuse University. The 1903 Mansfield course catalog states, "a distinct feature of the Music Department, is the establishment of the Department of Public School Music Program." The program granted a special certificate to those who completed the course sequence of all subjects that will 'enable them to qualify as teachers.' It was the first program of its kind in the state schools.

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In 1907 the Normal Quarterly said that, "With one exception, we believe that Mansfield Conservatory of Music to be the largest training school for music supervisors in the state." That year, students performed Gilbert and Sullivan's "H.M.S. Pinafore" and performed Rossini's "Sabat Mater" at commencement with guest soloists from New York City and Elmira, NY.

It was in 1913 that there were two programs offered in music. The first was a three-year sequence for students specifically wanting training as a music teacher. The second was a one-year specialty course sequence for teachers who wanted to come back for a specialization certificate in music.

In 1920, under the direction of Dr. Will George Butler (Butler Music Center), the Pennsylvania Department of Public Instruction chose Mansfield, Indiana and West Chester to be the primary schools to train music supervisors in the state. The next year, Grace Steadman (Steadman Theatre) was hired as the music director. In 1923, audition requirements had been forged and general education requirements had been created. Two years later, three faculty members were added for a total of 11. John Meyers directed the band, which became one of the selling points for the music department.

In 1926, the music course was extended to four years and the first bachelors degree in music was offered as a "Bachelors of Science in Public School Music." The new course added advanced music work, general education requirements and secondary elective work, which allowed a graduate the option of teaching in all grade levels from kindergarten through twelfth grade. Phi Mu Alpha Sinfonia and Lambda Mu were organized as the first music fraternity and sorority in 1931. The institution was under the name of Mansfield State Teachers College (1927) and the department moved into the arts building for classwork. Changes were



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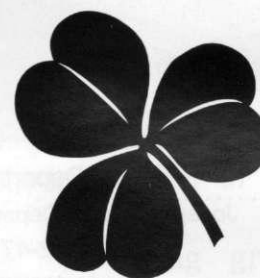


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few in the music department during WWII and post war years. It wasn't until 1960 when the youth music camp was activated, and summer musicals under the direction of Jack Wilcox became a tradition. It was about this time that Mansfield became one of the first schools to offer a music minor. By 1965 a Bachelor of Arts in Music was offered.

In 1966, the music program had grown so much that it became necessary to use nearby homes for studios. Closets and bathrooms in the home-economics and fine arts building (now Simon B. Elliot hall) was used as practice rooms. In 1968, the Butler Music Center was completed with 55 practice rooms, a large choral rehearsal hall, a large band rehearsal room, three classrooms, and a recital hall, Steadman Theater which seats about 500 people and has excellent acoustics. It was this year that Kappa Kappa Psi and Tau Beta Sigma were initiated as honorary band organizations. 1974 marked the first European tour of the Mountie Marching Band. The ensemble toured again in 1978 and the Jazz band toured in 1980.

The Bachelor of Music degree in performance was first announced in 1975. At that time there were 28 faculty teaching over 300 students. Later that decade in 1978 the Music Therapy program was founded with the hiring of Elizabeth Eidener. In 1982, the music merchandising and business program was founded with Richard Talbot advising.

In 1983 Mansfield State College became Mansfield University of Pennsylvania in the State System Of Higher Education. In 1987, the Alumni Honor Roll was started. Under the leadership of Donald Stanley, a committee of retired faculty members received nominations and elected to membership those alumni whose accomplish-

ments in the field of music were considered outstanding. Alumni who had been graduated from the Music Department for at least ten years were eligible for consideration. The committee reviewed resumes for a five-year period considering each alumnus on anniversary years.

In the 1990s the music department enjoyed a flourish of increased activity. The first Prism Concert was presented in 1995. It featured works performed by many of the ensembles from all corners of the theatre. In 1996 and 1999 the Concert Choir toured Europe. The choir has been invited to a major conference for performance every year for the past nine years, including state and East Coast conventions. The Concert Wind Ensemble was invited to perform at the state music educators conference in 1998 and again this year. The American Choral Directors Association chapter at MU was recognized in 1997 and this past March as the Outstanding Student Chapter in the nation. The Music Educators National Conference chapter was awarded an excellence award in 1999.

In October 2000, the Mountie Marching Band was invited to Kitchener, Ontario, for the International October Festival. The band took top honors in the parade area and was the only U.S. college band to participate. In 2001, the Music Department was recognized as one of MU's "Spheres of Excellence" and awarded grants for equipment including a new grand piano, contrabassoon, and percussion equipment.

One of the founding programs at Mansfield has come a long way in 144 years, which is why the popular phrase, "Mansfield Means Music" holds true.



## Bullets and Bloodletting: They Came From Hong Kong

By Andre Bennett

**T**he *Matrix*, *Mission: Impossible 2*, and *Lethal Weapon 4* are different films, even for the action genre, but two common factors unite them. All three films have found box-office success, and all three films utilize talent and techniques culled from a unique legacy of action movies from Hong Kong. Many have heard of the films, and their large grosses speak for themselves. However, few people are actually familiar with their predecessors, which have become increasingly popular as of late.

In the late '60s and early '70s, the Shaw Brothers studio dominated Hong Kong's martial arts film industry. The studio's films were a large part of the local culture, ever since the first film chronicling folk hero Wong Fei Hung was released in 1949. At the time of the Shaw Brothers' market dominance, martial arts films featured a great emphasis on the techniques behind the action. Films such as *The 36 Chambers of Shaolin* (known in America as *The Master Killer*) presented stories concerning the hero's quest to discover a lost style of kung fu in order to defeat a foe, or to take revenge for the loss of a teacher. These films were mainly set in 18th century or 19th century China, but also featured historically inaccurate abilities and actions.

Bruce Lee changed everything. When the former Hollywood kung fu instructor arrived in Hong Kong in 1971's *The Big Boss* (known in America as *Fists of Fury*), he added a large touch of realism. Though he only starred in a handful of films at the height of his career, they changed the genre by taking stories into the present day. He portrayed heroes largely bound by the laws of physics. His films brought international

recognition to martial arts films, and their popularity endures to this day. For Mansfield University student and genre buff San Chan, Lee's best works are *Game of Death* and *Enter the Dragon*. Chan also enjoys Lee's "fast-paced style." Lee's films have even captivated action star Jackie Chan, who writes in his autobiography, "When I look at his movies now, I say to myself, they were masterpieces. They set the standard that everyone else wanted to follow. They're just evidence of what he could have done someday-if he hadn't died so young."

When Lee died in 1973 at age 43 shortly after completing *Enter the Dragon*, a huge void was left in the industry, and most studios tried to fill it by trotting out every Bruce Lee imitation in Hong Kong. Jackie Chan was one of them, starring in 1976's *New Fist of Fury* and *Shaolin Wooden Men*. In his book, *Hong Kong Action Theatre*, author Gareth-Michael Skarka writes, "Jackie's first big hits were with Seasonal [Films], who took a risk and cast him in the kung fu comedies *Snake in Eagle's Shadow* and *Drunken Master*. Those films established the comedy as a viable kung fu genre, and Jackie Chan as the undisputed king of that genre." Subsequent Chan films would later be released in America, exposing a new generation of audiences to Chan's style, audiences such as Philadelphia resident Mets Suber. Suber, an action film aficionado, says, "Jackie's cool. His movies are all about the humor in every fight, and that makes him fun to watch." As for Suber's favorite Chan movie, *Probably Drunken Master 2*, he said (released in U.S. theatres as *The Legend of Drunken Master*). "I love the end fight scene." It is a scene that demonstrates Chan's willingness to harm himself to entertain others: in one shot, Chan-as young folk hero Wong Fei-Hung-is knocked back into a bed of hot coals, burning a layer of skin from his hands.

Jackie Chan established his dominance over the martial arts movie, but in 1986, a young director named John Woo

took the crime and gangster genre and set it on its ear. Woo's *A Better Tomorrow* achieved critical acclaim for its portrayal of the Chinese Triads, crime syndicates prevalent in Hong Kong. According to Skarka, Woo "mixed the grace and choreography of filmed martial arts sequences with modern weapons, creating a style of film that was uniquely Chinese." Woo continued to make films in Hong Kong, usually with his frequent star, Chow Yun-Fat, until 1992, after their collaboration on the police thriller "Hard Boiled." Like Woo's earlier works, "Hard Boiled" focused on characters straddling both sides of the law but also fighting for personal redemption.

Woo's new style opened the door for directors such as Tsui Hark and Ringo Lam, whose films, including *Full Contact* and *City on Fire*, brought more violence and gore to action movies. Woo even influenced martial arts films, causing Jackie Chan to incorporate different types of action scenes into his *Police Story* series.

Though Hong Kong action films took on modern settings, Jet Li's arrival signified a throwback to the Shaw Brothers period style and setting. The young actor starred in the first three films of Tsui Hark's *Once Upon A Time In China* series, portraying folk hero Wong Fei Hung. While he has found moderate success in modern-day action movies, his greatest acclaim, according to Skarka, comes from his period work, which also includes *Tai Chi Master* and *Fong Sai Yuk*. Li found immense popularity, almost immediately after his first film, *Shaolin Temple*. He recalls on his official website, "In the first 6 months after *Shaolin Temple* alone, I received 100,000 letters; my house was inundated with sacks of mail and we had no room to move around."

Skarka said, Li brought "some of the most spectacular martial arts scenes ever filmed" to his movies, some of which used a method called "wire work" (using wires strapped to harnesses) to simulate gravity-defying actions such as battling on stilts and even on his



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Jet Li

mother's head.

"Wire work" has been used much more frequently these days, notably so in the Academy Award-winning *Crouching Tiger, Hidden Dragon*. Roger Ebert wrote, "[Director Ang] Lee and [fight coordinator Yuen] Wo-Ping give us a scene of startling daring and beauty, when two protagonists cling to the tops of tall, swaying trees and swing back and forth during a sword fight.

"Watching this scene," continued Ebert, "I assumed it was being done with some kind of computer trickery. I 'knew' this because I 'knew' the actors were not really 40 feet in the air holding onto those trees. I was wrong. Everything we see is real, Lee told me. Computers were used only to remove the safety wires that held the actors."

Everything began with the Shaw Brothers

style of action filmmaking, telling tales of legendary heroes battling for honor and vengeance. The genre evolved into the modern-day crime thriller, displaying themes of brotherhood, before growing into the physically comic martial arts adventure. These films have not only transcended boundaries of style, storytelling, and production, but recently, international borders as well. The very first of these international crossovers was 1973's *Enter the Dragon*, billed by Warner Bros. as "the first martial arts film produced by a major Hollywood studio." Jackie Chan made four failed attempts to cross over to our shores with 1980's *The Big Brawl* and 1985's *The Protector*, not to mention the *Cannonball Run* films, before finally breaking into Hollywood with *Rumble in the Bronx* and *Rush Hour*. John Woo has come to America as well, directing films such as *Hard Target*, *Broken Arrow*, and the recent blockbuster *Mission: Impossible 2*, and his frequent collaborator Chow Yun-Fat has starred in Hollywood films like *The Replacement Killers* and *The Corruptor*. Most recently, Jet Li has made his mark on American audiences, thanks to his stateside debut in 1998's *Lethal Weapon 4* and 2000's *Romeo Must Die*.

But even more present than the imported talent is the imported style.

Filmmakers ranging from Quentin Tarantino to Larry and Andy Wachowski have integrated the Hong Kong action feel into their own films. Tarantino adapted Ringo Lam's crime thriller *City on Fire* into his debut feature *Reservoir Dogs*, while the Wachowski brothers took advantage of factors such as "wire work" and sophisticated fight choreography to bring life to *The Matrix*. With the Hong Kong style of action filmmaking becoming ever dominant in Hollywood, it is helpful to know where things started. Most of the films mentioned are available at video retail and rental stores, making them readily available to the viewing public. One might appreciate today's action films even more after a few viewings of *Enter the Dragon* or *Drunken Master 2*. At the very least, you could find yourself entertained..



# More than a book...

By Rebecca J. Seamans

*"It is more than a book. It is an ideal, an achievement, a sign-post on the road of destiny."  
---W. R. Straughn, from The 1918 Carontawan---*

**M**emories upon memories are created during a student's years at Mansfield University. From 1918 until 1990, *The Carontawan* chronicled the occurrences of students' everyday lives and students. The book's publication ceased in 1990. Several attempts have been made since 1990 to resurrect *The Carontawan*, however these attempts were unsuccessful.

The yearbook's name, *The Carontawan*, refers to a Native American word for "the little town on the hill." *The Carontawan* often encompassed several sections including clubs, organizations, seniors, special events, sports, faculty and administration.

The first edition was published in 1918. With a soft brown leather cover, the book contains the brief biographies of many now well-known names on campus including that of former Mansfield State Normal School principal, William Ringgold Straughn (Straughn Hall). Other such persons in the first are Herbert Grant (Grant Science Center), Harvey J. Van Norman (Van Norman Stadium), and Will George Butler (Will George Butler Center).

Another particularly notable yearbook is the 1960 *Carontawan*, when the university was known as Mansfield State Teachers College. This 232-page book with a light gray cover is decorated with a picture of the "queen of the May" and her eight-member court. They are standing in a V-shape on the old brick-sided steps that appeared outside of North Hall. One of the now-famous names that appeared in this *Carontawan* is Marion E. Decker. An honor we bestowed upon this Assistant Professor and Director of Health and Physical Education when the gymnasium was named after him years later. The Mansfield University softball field, Lutes Field, was named after a woman named Helen D. Lutes, Associate Professor of Physical Education, who is also pictured in this yearbook.

In addition to the now-famous names, the 1960 *Carontawan* displayed both a picture of the official document that transformed the institution from Mansfield State Teachers College to Mansfield State College, and several pictures of Eleanor Roosevelt when she visited Mansfield State College in September 1959.

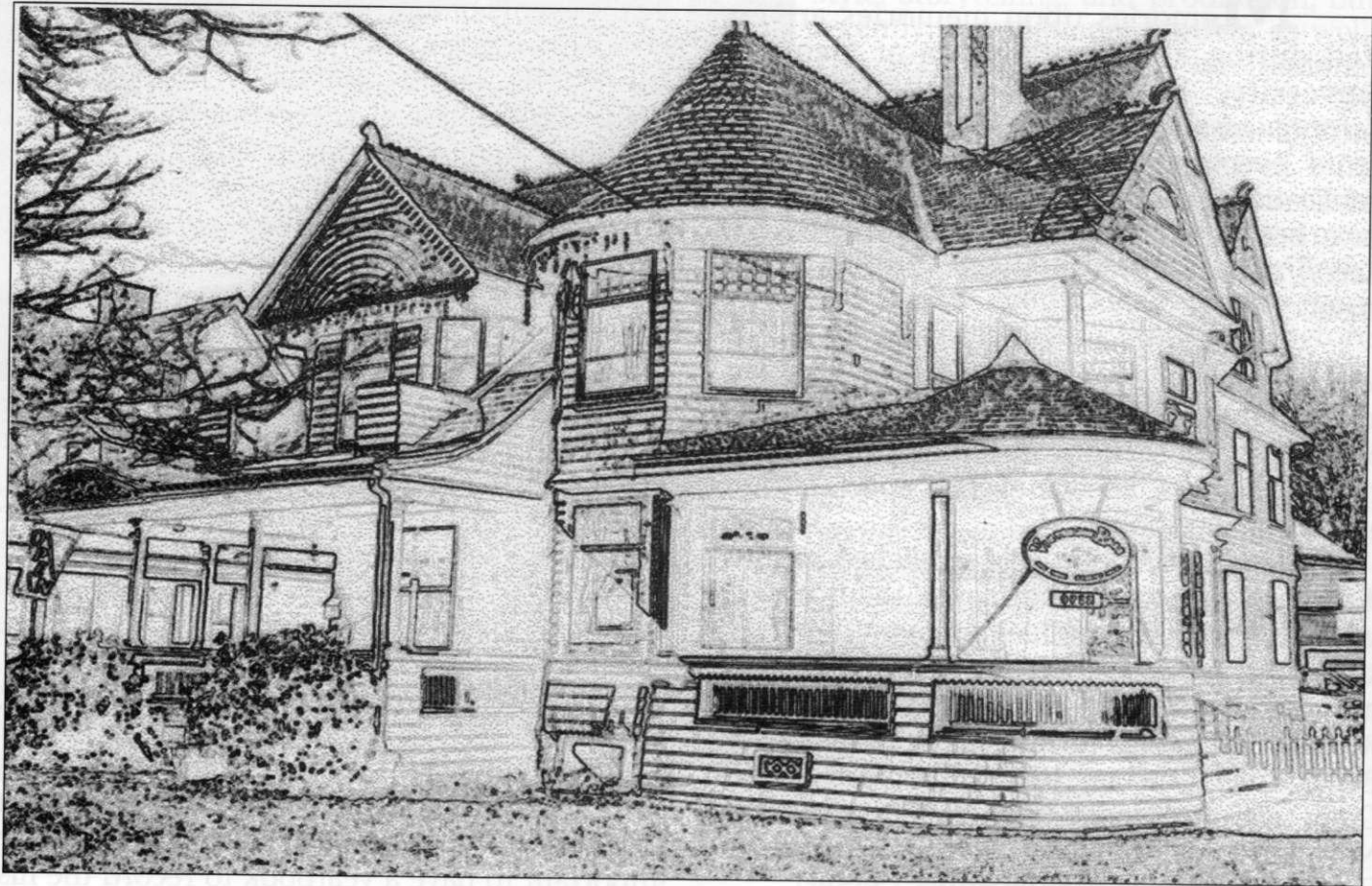
It is important for a yearbook to chronicle the events of any particular year. One administrative member of the Mansfield University campus who would benefit from the publication of a yearbook is Denise Berg, Director of Alumni Relations. Berg said, "When Alumni weekends are held, participants love to peruse the yearbooks. The photos instantly bring back the feeling of the time they spent here at Mansfield. We also keep yearbooks at the Alumni House for guests to enjoy during their stay. My office staff frequently refers to yearbooks to check on many things, such as athletic team members, club members, etc. We recently received a donation to the University of \$140 because I was able to supply a man with a 'surprise' birthday gift of two old yearbooks for his wife. She was a Mansfield graduate, who, after numerous moves, was unable to locate her Mansfield yearbooks."

Not only is the administration strongly affected by the absence of a yearbook, but the student body also suffers from the missing chronicle. Student Government Association President Rebecca Freeland said, "It is extremely important to have a yearbook to record the history of the university and provide the students reflection on their years here at Mansfield."

Joseph Maresco, the current Vice President of Student Affairs, worked very closely with *The Carontawan* as the yearbook's faculty advisor for the 18 years prior to its folding in 1990. According to Maresco, "The reason *The Carontawan* ceased publication was multifaceted. The most obvious aspect was the lack of interest on the part of the student body. Contributing to the indifference was the fact that the 1990 edition was over a year late in being published; it should have been finished and distributed in the fall semester of 1990 but wasn't done until the summer of 1991. It was hard to market the yearbook for 1991 when the 1990 book was so late."

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A few years passed since the fall of the publication of *The Carontawan*. Maresco said that from 1992 through 1994, a Senior Portrait book was published, but nothing has been published to that effect since. "College yearbooks, in general, have fallen on hard times. Similar to high schools, most colleges had yearbooks but many, like Mansfield, have discontinued their publication." He expressed one possible cause for this "was 'classes' have been, in large part, obliterated in colleges. You basically have a freshman class and a senior class but, in between, you just have students. It's no longer the case that most students graduate in four years, and there is far more transferring from one college to another nowadays. The result is that the traditional groups within an institution no longer exist," Maresco said.

Even though President John Halstead has only been at Mansfield University for three years, he respects the importance of having a yearbook. He said it is difficult to have a successful yearbook, "with the advent of electronic yearbooks and high tech 'substitutes' on some campuses nationally. Traditions and customs are very important to a collegiate culture and a

sense of attachment and bonding with one's alma mater. I had dinner with some alumni (who graduated in the '80s), and they are giving our development office a substantial amount of money to create a scholarship fund at Mansfield. One of the reasons they are doing so is that one of the alumni had a very positive experience as a student leader and editor of *The Carontawan*. In fact, it was one of her most memorable things about her education both in and out of the classroom at Mansfield."

Maresco said, "A yearbook is the history book, if you will, of a university. It captures the significant events, activities and people associated with a certain point in time in the life of a university. For graduates, having a yearbook helps to remember important people and events that had an impact on their education and their lives; it provides an opportunity to look back and remember."

With the 21st century underway, *The Carontawan*, is still missing from the shelves of the North Hall Library and the from the homes of the many Mansfield University alumni. Maybe someday, this wonderful piece of history will be a revived as a continuing tradition.

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# Something new on the flip side

By Cathy Warner

For the first time in history, each state is to be honored with a commemorative quarter featuring a design unique to each state, and the coins will have a limited circulation. Five new state quarters will be minted and circulated each year through 2008. The coins are being released in the order states ratified the Constitution and joined the union, with Delaware, the Constitution state, being first and Hawaii, the 50th state, being last in the progression.

The State Quarters Program was recommended coin dealer Harvey Stack during a hearing before a Congressional subcommittee in July 1995. U.S. Representative Michael N. Castle of Delaware served as chairman of the House Banking Subcommittee on Domestic and International Monetary Policy. Castle and his subcommittee looked over many commemorative coin proposals and eventually chose Stack's idea. It was determined the program would offer the chance to form a collection of commemorative coins at an affordable price - the 25 cent face value - and it would offer new designs.

The idea gained much support in both branches of Congress, and it was incorporated in a bill that became law when President Bill Clinton signed the measure December 1, 1996. Before the bill was passed, however, the Treasury Department conducted a study to determine public support for the program.

Why the quarter? Why not the dime, nickel or penny? The quarter's size allows for a bigger and better design as opposed to the smaller coins. The new state quarters are being created at the Denver and Philadelphia Mints, featuring a different picture on the back (tails) side representing each of the fifty states. A picture of George Washington appears on the front (heads) side.



The last time a design other than the eagle appeared on the back of the quarter was from 1975-76. For those two years, the U.S. Mint produced the Bicentennial Quarter. That quarter's reverse has a colonial drummer and a victory torch circled by 13 stars, one star for each state in the Union when the Declaration of Independence was signed. All Bicentennial Quarters have the same double dating (1776-1976) on the back of the coin.

While the U.S. Mint will create quarters commemorating the 50 states, each state will approve its own design.

People have been finding many errors on the state quarters. Heavy die polishing and filled-die errors causing elements of the coin's design to disappear was found on the Delaware quarter. Die cracks, chips, and off centering of the design have also been found. Major errors are highly sought after and if finding a quarter with rare errors on it, then one may take it for authentication. It may be valuable.

Collectors can exchange coins on the Internet with other collectors. Just go to Coin World's website ([www.statequarters.com](http://www.statequarters.com)) and talk or trade with others.

Having fun, learning something and sharing with others may be some ways to describe the 50 state commemorative quarter dollars program.

# Quarter release dates and when state entered the union

## 1999

- 1 Delaware - Dec. 7, 1787
- 2 Pennsylvania - Dec. 12, 1787
- 3 New Jersey - Dec. 18, 1787
- 4 Georgia - Jan. 2, 1788
- 5 Connecticut - Jan. 9, 1788

## 2000

- 6 Massachusetts - Feb. 6, 1788
- 7 Maryland - April 28, 1788
- 8 South Carolina - May 23, 1788
- 9 New Hampshire - June 21, 1788
- 10 Virginia - June 25, 1788
- 11 New York - July 26, 1788

## 2001

- 12 N. Carolina - Nov. 21, 1789
- 14 Vermont - March 4, 1791
- 15 Kentucky - June 1, 1792
- 16 Tennessee - June 1, 1796

## 2002

- 17 Ohio - March 1, 1803
- 18 Louisiana - April 30, 1812

- 19 Indiana - Dec. 11, 1816
- 20 Mississippi - Dec. 10, 1817
- 21 Illinois - Dec. 3, 1818

## 2003

- 22 Alabama - Dec. 14, 1819
- 23 Maine - March 15, 1820
- 24 Missouri - Aug. 10, 1821
- 25 Arkansas - June 15, 1836
- 26 Michigan - Jan. 26, 1837

## 2004

- 27 Florida - March 3, 1845
- 28 Texas - Dec. 29, 1845
- 29 Iowa - Dec. 28, 1846
- 30 Wisconsin - May 29, 1848
- 31 California - Sept. 9, 1850

## 2005

- 32 Minnesota - May 11, 1858
- 33 Oregon - Feb. 14, 1859
- 34 Kansas - Jan. 29, 1861
- 35 W. Virginia - June 20, 1863

- 36 Nevada - Oct. 31, 1864

## 2006

- 37 Nebraska - March 1, 1867
- 38 Colorado - Aug. 1, 1876
- 39 N. Dakota - Nov. 2, 1889
- 40 S. Dakota - Nov. 8, 1889
- 41 Montana - July 3, 1890

## 2007

- 42 Washington - July 10, 1890
- 43 Idaho - Jan. 4, 1896
- 44 Wyoming - Nov. 16, 1907
- 45 Utah - Jan. 4, 1896
- 46 Oklahoma - Nov. 16, 1907

## 2008

- 47 New Mexico - Jan. 6, 1912
- 48 Arizona - Feb. 14, 1912
- 49 Alaska - Jan. 3, 1959
- 50 Hawaii - Aug. 21, 1959

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|--|---|
| 1. ALL RESIDENCE HALL COUNCIL              | 52. LAUREL HALL COUNCIL                   |
| 2. ALPHA CHI RHO                           | 53. LEO CLUB OF MANSFIELD UNIVERSITY      |
| 3. ALPHA SIGMA ALPHA                       | 54. MANSFIELD ACTIVITIES COUNCIL          |
| 4. ALPHA SIGMA TAU                         | 55. MANSFIELD INT'L STUDENT ORGANIZATION  |
| 5. AMERICAN CHORAL DIRECTORS ASSOC.        | 56. MANSFIELD UNIVERSITY NURSES ASSOC.    |
| 6. AMERICAN STRING TEACHERS ASSOCIATION    | 57. M. U. STUDENT COMPOSER'S SOCIETY      |
| 7. ANIME/VIDEO CLUB                        | 58. MAPLE HALL COUNCIL                    |
| 8. ANTHROPOLOGY CLUB                       | 59. MATH CLUB                             |
| 9. AQUACULTURE CLUB                        | 60. MOUNTAINEER TV PRODUCTIONS            |
| 10. ART ACQUISITION & EXHIBITION COMMITTEE | 61. MU DRAMATICS (MUD)                    |
| 11. ART HISTORY ASSOCIATION                | 62. MUSIC EDUCATOR'S NATIONAL CONFERENCE  |
| 12. ART STUDENTS' GUILD                    | 63. MUSIC MERCHANDISING CLUB              |
| 13. BACCHUS GAMMA                          | 64. NATIONAL ALLIANCE OF SAXOPHONISTS     |
| 14. BADMINTON CLUB                         | 65. NATIONAL ART EDUCATION ASSOCIATION    |
| 15. BIOLOGY CLUB                           | 66. NATIONAL STUDENT NURSES ASSOCIATION   |
| 16. BLACK STUDENTS UNION                   | 67. NON-TRADITIONAL STUDENT ORGANIZATION  |
| 17. BOXING CLUB                            | 68. PANHELLENIC COUNCIL                   |
| 18. CAMPUS CRUSADE FOR CHRIST              | 69. PHI BETA LAMBDA                       |
| 19. CEDARCREST RESIDENCE HALL COUNCIL      | 70. PHI BETA SIGMA                        |
| 20. CHEERLEADERS                           | 71. PHI ETA CHI - PHI ALPHA HONOR SOCIETY |
| 21. CHEMISTRY CLUB                         | 72. PHI KAPPA SIGMA                       |
| 22. CLUB CANADA                            | 73. PHI MU ALPHA SINFONIA                 |
| 23. COMPUTER SCIENCE CLUB & STUDENT WEB    | 74. PHI MU DELTA                          |
| 24. COUNCIL FOR EXCEPTIONAL CHILDREN       | 75. PHI SIGMA PI                          |
| 25. CREATIVE ARTS THERAPY SOUNDING (CATS)  | 76. PHILOSOPHY CLUB                       |
| 26. CRIMINAL JUSTICE CLUB                  | 77. PHYSICS CLUB                          |
| 27. MANSFIELD DEBATE ASSOCIATION           | 78. PI KAPPA DELTA                        |
| 28. DELTA ZETA                             | 79. POLITICAL SCIENCE CLUB                |
| 29. EL CLUB DE ESPANOL (SPANISH CLUB)      | 80. PRE-LAW ASSOCIATION                   |
| 30. ETA BETA TAU                           | 81. PSI CHI                               |
| 31. FAMILY & FRIENDS                       | 82. PSYCHOLOGY CLUB                       |
| 32. FELLOWSHIP OF CHRISTIAN ATHLETES (FCA) | 83. PUBLIC RELATIONS SOCIETY              |
| 33. FLASHLIGHT                             | 84. SADDLE CLUB                           |
| 34. FRENCH CLUB                            | 85. SIGMA: A SERVICE ORGANIZATION         |
| 35. GEOGRAPHY CLUB                         | 86. SIGMA ALPHA IOTA                      |
| 36. GEOLOGY CLUB                           | 87. SIGMA TAU GAMMA                       |
| 37. GERMAN CLUB                            | 88. SIGMA ZETA                            |
| 38. HEMLOCK/PINECREST HALL COUNCIL         | 89. SKI & SNOWBOARD CLUB                  |
| 39. HISTORY CLUB                           | 90. SOCCER CLUB                           |
| 40. HONORS PROGRAM (Association)           | 91. SOCIAL WORK CLUB                      |
| 41. INTER-FRATERNITY COUNCIL               | 92. STUDENT ALUMNI AMBASSADORS            |
| 42. INT'L ASSOCIATION OF JAZZ EDUCATION    | 93. STUDENT ASSOC. NUTRITION & DIETETICS  |
| 43. JUDO CLUB                              | 94. STUDENT ATHLETIC ADVISORY COMMITTEE   |
| 44. KAPPA KAPPA PSI                        | 95. STUDENT GOVERNMENT ASSOCIATION        |
| 45. KAPPA PHI                              | 96. STUDENT PSEA                          |
| 46. KAYAK CLUB                             | 97. STUDENTS IN FREE ENTERPRISE           |
| 47. LAMBDA ALPHA EPSILON                   | 98. TAU BETA SIGMA                        |
| 48. LAMBDA CHI ALPHA                       | 99. TRAVEL CLUB                           |
| 49. LAMBDA PI ETA                          | 100. WNTE                                 |
| 50. LAMBDA SIGMA                           | 101. ZETA TAU ALPHA                       |
| 51. LATINO STUDENT ORGANIZATION            |   |

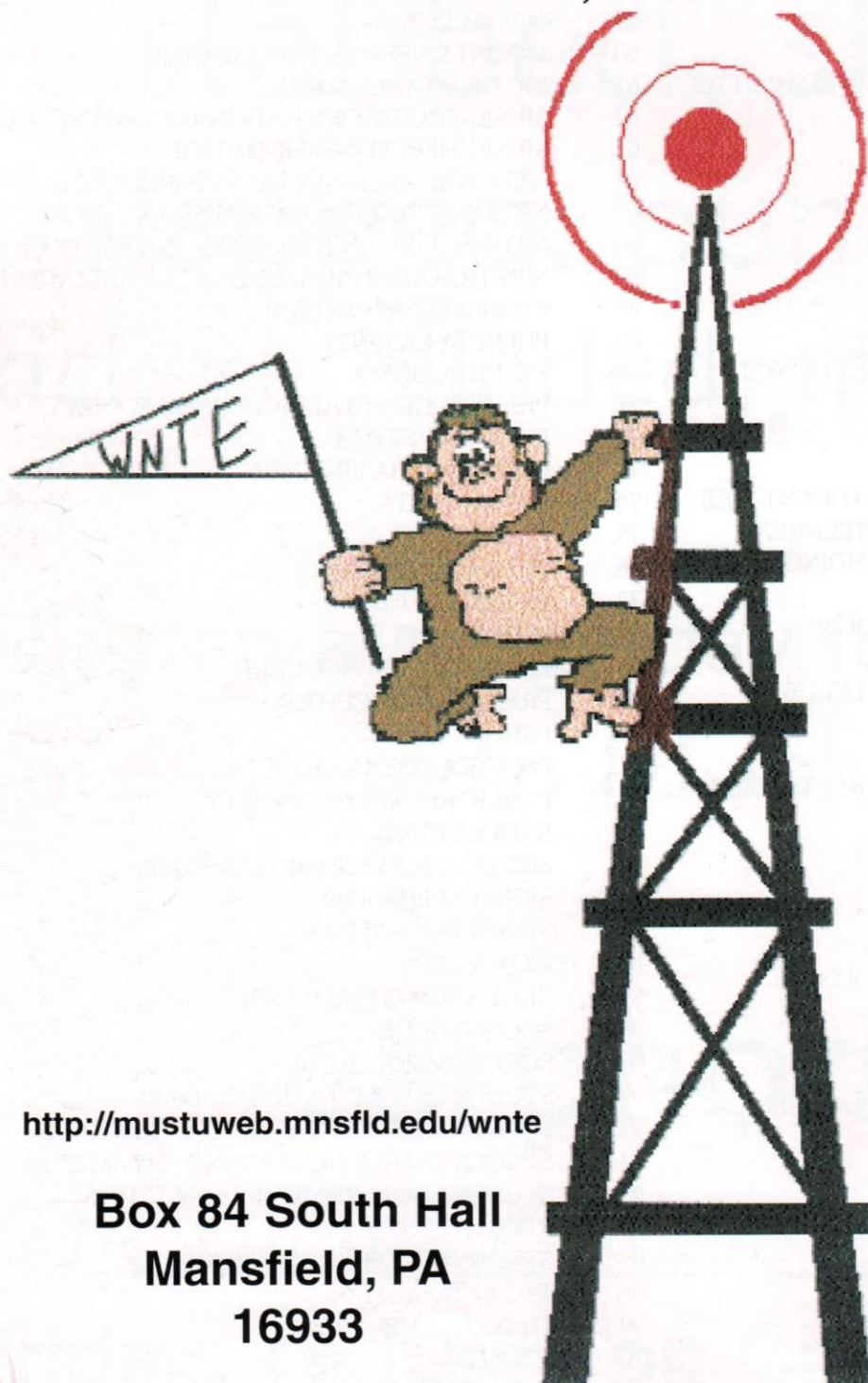


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